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# STOWE:

A

## DESCRIPTION

Of the Magnificent

## HOUSE and GARDENS

Of the RIGHT HONOURABLE

### RICHARD,

### EARL TEMPLE,

### Viscount and Baron COBHAM,

One of his Majesty's most honourable Privy Council, and  
Knight of the most Noble Order of the Garter.

Embellished with a General PLAN of the GARDENS,  
and also a separate PLAN of each BUILDING, with  
PERSPECTIVE VIEWS of the same.

### A NEW EDITION,

With all the Alterations and Improvements that have been  
made therein, to the present Time.

With the DESCRIPTION of the Inside of the House.

*Best Order in Variety not see,  
Where all Things differ, yet where all agree.*

### L O N D O N :

Printed for JOHN RIVINGTON in *St. Paul's Church-yard*;  
B. SEELEY in *Buckingham*; and T. HODGKINSON  
at the *New Inn at Stowe*. 1763.

*The Description of the House and Gardens, without the Plans and Views  
of the Temples, may be had alone, Price Six-pence.*

# A LIST of the PRINTS,

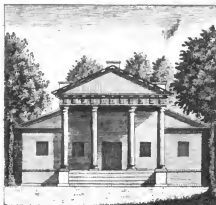
Drawn in Perspective by B. SEELEY.

## A PLAN of Earl TEMPLE'S House and Gardens.

One of the Pavilions at the Entrance.	The Witch House.
The Hermitage.	The Temple of Modern Virtue.
An artificial Piece of Ruins.	The Temple of Ancient Virtue.
The Temple dedicated to Venus.	The Shell Bridge.
An Egyptian Pyramid.	The Temple of British Worthies.
The Fane of Diana.	A Gate-way, by <i>Leoni</i> .
Two Pavilions at the Entrance to the Park.	The Cold Bath.
St. Augustine's Cave.	The Grotto.
The Temple of Bacchus.	The Temple of Concord and Victory.
Coucher's Obelisk.	Capt. Grenville's Monument.
Nelson's Seat.	The Lady's Temple.
The South Front of the House.	The Keeper's Lodge in the Park.
An Equestrian Statue of George I.	Lord Cobham's Monument.
Dido's Cave.	The Gothic Temple.
The Rotundo.	The Palladian Bridge.
King George II. } on Columns.	The Temple of Friendship.
Queen Caroline, }	The Pebble Alcove.
A Gate-way, by <i>Kent</i> .	Congreve's Monument.

Also a PLAN of the principal Floor of the House, and PLANS of the Buildings in the Gardens.—All accurately drawn by Mr. Fairchild, Surveyor and Architect.

	s.	d.
The Description of the House and Gardens without the Plans and Views of the Temples, Price }	6	0
Ditto—with the Plan of the Gardens	1	0
Ditto—with the Plans and Views bound	4	0



*One of the Pavilions  
at the Entrance.*



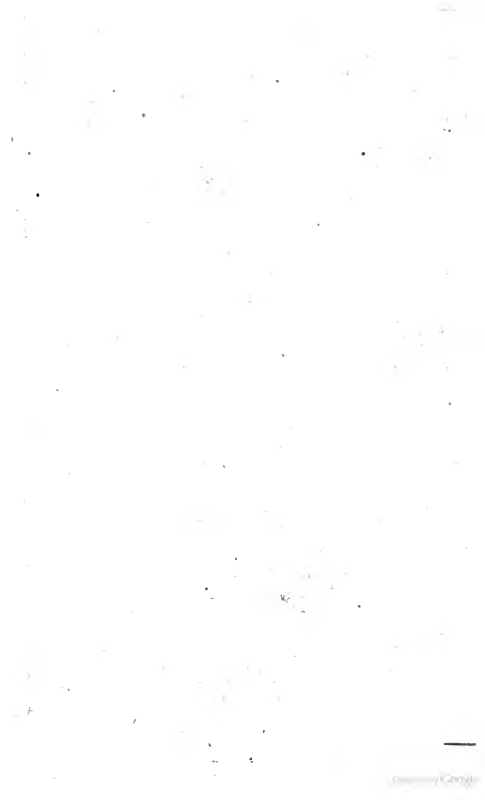
*The Hermitage.*

*To the Right Honourable*  
*The Earl Temple,*  
*Viscount and Baron Cobham,*  
*Lord Lieutenant and Custos Rotularum*  
*of the County of Bucks,*  
*Knight of the most Noble*  
*Order of the Garter,*  
*And One of his Majesty's most*  
*honourable Privy Council:*  
*These Views of Temples and Plans of all*  
*the Principal Buildings at STOWE*  
*Are humbly Dedicated by his*  
*Lordship's*  
*Obliged & most obedient Servant*  
*Beeley.*





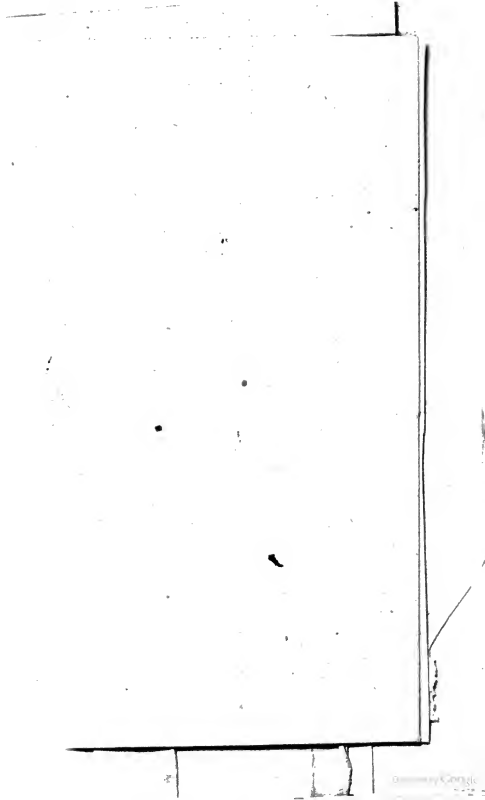






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A  
DESCRIPTION  
OF THE  
HOUSE.



Y a noble Flight of Steps, designed by *Signor Borna*, ornamented with Stone Balustrades, you ascend to a grand Apartment, called

The Saloon,

43 Feet by 22 Feet.

It is hung with fine Tapestry, representing the Functions of the Cavalry, with Crimson Cassey Chairs and Settees.

The Paintings are,

1. A Landshape.
2. A Flower-Piece.
3. A Fruit-Piece.

A great *French* Cabinet, ornamented with fine China Jars, and three Marble Busts over the Chimney.

A 2

The



## The Hall.

36 Feet by 22 Feet 9 Inches; designed and painted  
by *Kent*.

The Cieling is finely adorned with the Signs of the  
Zodiac.

Over the Chimney, is a very curious Piece of Alt-  
Relief: The Story is *Darius's* Tent.

The Statue of a *Narcissus*.

Eleven Marble Busts.

The Walls are adorned with Ornaments of Fes-  
toons, &c.

Two Marble Tables of oriental Alabaster.

## The Dining Room.

30 Feet by 21 Feet.

The Paintings are,

Two large Landscapes, by *Horozonti*.

Two small ditto, by *Loton*.

## Over the Chimney.

A Picture of a Dancing at the Marriage of the  
Duke of *Mantua*, by *Tintoretto*.

A small Landscape of *Acis* and *Galatea*, by *Millè*.

A Landscape, by *Claude Lorain*.

A large Picture of young Bacchanals.\*

A Sea-port, by a *Flemish* Master.

A Landscape, with Figures and Cattle, by *Bassan*.

A Landscape, with a Mill.

*Vulcan* and *Venus*, by *Primaticcio*.

The Marriage at *Cana*, by *Bassan*.

*Moses* burying the *Egyptian*, by *Poussin*.

A *Spanish* Landscape.

A Piece of Ruins, by *Viviano*.

## A Dressing-Room.

Prince *Henry* at full Length over the Chimney.  
A fine Cabinet with old China Jars upon it.

## A Bed-Chamber,

With a rich Crimfon Cafoy Bed and Furniture.

A Portrait of a late Countess of *Dorset* at full Length, over the Chimney.

## A Dressing-Room.

A Piece of still Life over the Chimney.

A Head over one Door.—Four fighting Cupids over the other Door.

The Hangings and Furniture of the above three Rooms are of Crimfon Cafoy.

## The Grand Stair-Cafe,

Ornamented with Iron Work.

Three Cieling-Pieces, painted by *Slater*, viz.

1. Justice and Peace.
2. Fame and Victory.
3. Plenty and Constancy.

The Walls are adorned with warlike Pieces.

## The Stone Stair-Cafe,

With Iron Ballusters; the Walls ornamented with Medallions.—Leading into a private Apartment, below Stairs,

A Billiard-Room.

A Parlour.

A Breakfasting-Room, and

A Waiting-Room.

Second

Second and third Pair of Stairs, a Nurnber of Bedchambers, and two Dressing-Rooms to each Bed-chamber.

### The Chapel,

37 Feet by 20 Feet 10 Inches, and 26 Feet high, Wainscoted with Cedar, with a Gallery of the same, hung with Crimson Velvet, under which are Seats for the Servants.

Over the Communion Table is a fine Painting of the Resurrection, by *Tintoretto*, and over that is the King's Arms finely carved and ornamented.

Above the Cedar Wainscot, are the following Paintings at full length :

*Moses and Aaron.*

Two of the Apostles, *St. Peter* and *St. Paul*.

The four Evangelists.

There are three other Paintings, *viz.*

1. The Ascension.

2. Baptism.

3. The Salutation of the Virgin *Mary*.

The Cieling is the same as at the Chapel Royal at *St. James's*, and the Cedar Wainscot enriched with elegant Carving, by *Gybbons*.

### Her Ladyship's Dressing-Room,

With Hangings, Chairs, and Window-Curtains, of fine printed Cotton.

A fine old Japan Cabinet, ornamented with China Jars.

A fine View of *Pekin*, over the Chimney-Piece, by *Iolli*.

The



**The Bedchamber,**  
With Hangings, Chairs, and Window-Curtains of the same.

A Picture of a *Chinese* Temple over the Chimney, by *Iolli*.

A *Chinese* Closet,

Or a Repository of her Ladyship's valuable China.

The Japan and Ornaments were a Present of the late Prince and Princess of *Wales*.—From this Closet you enter a Colonade, ornamented with Paintings, by *Slater*.

It is likewise curiously embellished with Exoticks and flowering Shrubs.

**The GRENVILLE Room,**

29 Feet 8 Inches, by 26 Feet 3 Inches, and 19 Feet 4 Inches high,

Hung with green Velvet, and ornamented with the following Portraits, all at full Length, except the first :

Over the Chimney,

1. The late Countess *Temple*, Mother to the present Earl.

On her Right Hand,

2. The present Countess *Temple*,

On her Left,

3. The present Earl *Temple*.

4. The Right Honourable *George Grenville*, first Lord of the Treasury, and Chancellor of the Exchequer.

5. The Right Honourable *James Grenville*, one of his Majesty's most honourable Privy Council.

6. His Excellency *Henry Grenville*, Ambassador to the *Ottoman* Porte.

7. The

7. The Honourable *Thomas Grenville*, who was killed in the Defence of his Country, on board the *Defiance*, of which Ship he was Captain.

8. The Right Honourable Lady *Chatbam*.

### The Gallery,

74 Feet by 25 Feet, and 20 Feet high,

Is a magnificent Apartment, hung with three fine Pieces of Tapestry, as follows :

1. A *Dutch Fishery*, from *Teniers*.
2. A *Dutch Wake*, from *Teniers*.
3. A beautiful Representation of a Farm.

Furnished with *Gobelin* Tapestry Chairs.

Two Chimnies, with a Picture of *Roman Ruins* over each, by *Panini*.

Four Doors with a rural Picture over each, viz.

1. Hay-making.
2. Sheep-shearing.
3. Plowing.
4. Reaping.

A rich Cabinet at each End, containing Books.  
Ten Marble Busts of *Roman Emperors*.

### A Dressing-Room,

Hung with Yellow Silk Damask trimmed with Silver ;  
with the following Paintings :

*Joan of Arc*, over the Chimney.

A Portrait of Sir *Thomas Temple*.

Ditto of Lady *Hester Temple*.

### A Bedchamber,

Hung and ornamented as above, with a Bed and  
Chairs of the same.

The

The Paintings are,

The Representation of the Holy Lamb.

A Flower-Piece.

Two Landſchapes, one over each Door.

### A Dreſſing-Room,

Hung with green Damask, trimm'd with Gold.

The Paintings are,

A Picture over the Chimney, by *Rembrandt*.

Two Saints, a *St. Laurence* and *St. Stephen*, one over each Door.

On one Side *Orodes* ordering melted Gold to be poured into the Mouth of *Craſſus*.

On the other, two Pieces of Ruins, and a Landſcape, with dancing Satyrs, by *Paul Brill*.

The Rape of *Helen*, by *Thetſeus*.

The Return of *Cbryſeis* to her Father, both by *Primaticio*.

### A Bedchamber,

With a green Damask Bed, Hangings and Chairs, trimm'd with Gold.

The Paintings are,

1. An original Portrait of *Oliver Cromwell*.

2. A *Silenus*.

3. A Portrait of Colonel *Stanyan*.

### A Dreſſing-Room,

The Paintings are,

A Portrait of *Rubens's* Wife over one Door, by *Rubens*.

Over the other, a Knight of the Bath, by *Vandyke*.

*Cymon* and *Ipbigenia*.

*Sampſon* and *Dalila*.

Four Landſchapes.

B

The

## The State Apartment.

I. *The State Gallery,*

70 Feet 9 Inches, by 25 Feet,—and 22 Feet high,

Two Marble Chimney Pieces of *Sienna*, &c. by Mr. *Lovel*.

The Cieling finely ornamented with Paintings and Gilding, by *Sclater*.

Two fine Marble Tables, with two large Pier-Glasses.

The Walls are adorned with curious Pieces of Tapestry, *viz.*

1. The Triumph of *Ceres*.
2. The Triumph of *Bacchus*.
3. The Triumph of *Venus*.
4. The Triumph of *Mars*.
5. The Triumph of *Diana*.

The Piers adorned with Trophies.

Two Chimnies, the upper Part of which are adorned with Gilding and Carving.

1. A Goddess conducting Learning to Truth.
2. Representing *Mercury* conducting tragic and comic Poetry to the Hill of *Parnassus*.

Four Emblematical Paintings in *Clare-Obscure*.

The Chairs, Settees and Window-Curtains of blue Damask.

II. *The State Dressing-Room,*

24 Feet 8 Inches, by 30 Feet—and 19 Feet 4 Inches high,

Hung with blue Damask, Chairs and Window-Curtains of the same.

The Doors and Cieling are finely ornamented with Carving and Gilding.

The Chimney-Piece, by Mr. *Lovel*.

The

The Paintings are,

A fine Portrait of the late Lord *Cobham*, by Sir *Godfrey Kneller*.

Four Conversation Pieces, by *Francisco Cippo*.

*Venus* binding the Eyes of a *Cupid*, and the Graces offering Tribute.

A Marble Table, with a fine Pier-Glass.

Two whole Lengths, by *Vandyke*.

### III. *The State Bedchamber,*

50 Feet 8 Inches, by 25 Feet 10 Inches—and 18 Feet 8 Inches high.

The Bed and Cieling by Signor *Borra*—The Chairs and Hangings of Crimson Damask.—Pillars of the *Corinthian* Order, the whole finely carved and gilt.

A *Madona* from the School of *Rubens*.

A large Glass over the Chimney.

A very curious Chimney-Piece of white Marble, designed by Signor *Borra*, and executed by Mr. *Lovel*.

Two *Cupids*, with Branches for Candles in their Hands, by Mr. *Lovel*.

Two Marble Tables.

Two fine large Pier-Glasses.

The Cieling ornamented with the *Insignia* of the Garter.

### IV. *The State Closet,*

Hung with Crimson Damask, finely ornamented with Carving and Gilding.—Out of which you go into a Colonade, where you have a beautiful View of the Gardens and Country.

A Passage,

Ornamented with Marble Busts.

A Grand Stair-Case,

Adorned with Paintings of the Four Seasons.

The Cieling represents the Rising Sun, by *Phæbus* in his Carr.

The whole Length of the House, including the Offices, is 900 Feet.



A  
DESCRIPTION  
OF THE  
GARDENS.

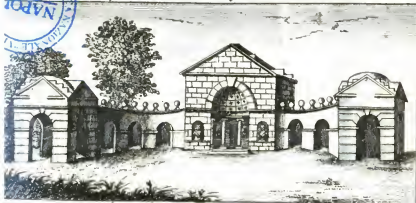
**A**T the South Entrance of the Gardens are two Pavilions supported by *Doric* Pillars: The Inside of each is adorned with Paintings by Mr. *Nollikins*. The Stories taken from *Pastor Fido*.

The disconsolate Nymph there, poor *Dorinda*, had long been in Love with *Sylvio*, a wild Hunter of barbarous Manners, in whose Breast she had no Reason to believe she had raised an answering Passion. As she was roving in the Woods, she accidentally met his Dog, and saw her beloved Hunter himself at a Distance hallooing, and running after it. She immediately calls the Hound to her, and hides it amongst the Bushes. *Sylvio* comes up to her, and enquires very eagerly after the Dog: The poor Nymph puts him off, and tries all her Art to inspire him with Love, but to no Purpose; the cold Youth was quite insensible, and his Thoughts could admit no other Object but his Dog. Almost despairing, she at length hopes to bribe his Affections, and lets him know she has his Dog, which she will return, if he will promise to love her, and give her a Kiss: *Sylvio* is

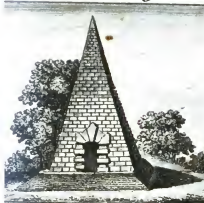




*Artificial Piece of Rock-work.*



*The Temple dedicated to Venus.*



*An Egyptian Pyramid.*



*The Fane of Diana.*



is overjoyed at the Proposal, and promises to give her ten thousand Kisses. *Dorinda* upon this brings the Dog: But alas! see there the Success of all her Pains. The Youth transported at the Sight of his Dog, throws his Arms round its Neck, and lavishes upon it those Kisses and Endearments, in the very Sight of the poor afflicted Lady, which she had been flattering herself would have fallen to her Share.

On the other Wall, Disdain and Love have taken different Sides; the Youth is warm, and the Nymph is coy: Poor *Myrtillo* had long loved *Amaryllis*; the Lady was engaged to another, and rejected his Passion. Gladly would he only have spoke his Grief, but the cruel fair One absolutely forbid him her Presence. At length a Scheme was laid by *Corisca*, the young Lover's Confidant, which was to gain him Admission into his dear *Amaryllis's* Company. The Lady is enticed into the Fields with some of *Corisca's* Companions, (who were let into the Plot) to play at Blindman's-Buff, where *Myrtillo* was to surprize her; where he stands hesitating what Use to make of so favourable an Opportunity which Love has put into his Hands.—See *Pastor Fido*, Act II. Scene 2. and Act III. Scene 2.

Here you have a magnificent View, very striking at first Entrance, the two Rivers on the Right-hand meeting in one Stream, run into a Kind of Bay, which was formerly an Octagon, and in the Centre stood an Obelisk, now removed into the Park. The beautiful Disposition of Trees and Buildings at a Distance, gives us a Kind of Earnest of what our Expectation is raised to.

Turning to the Left-Hand you descend to,

### An Artificial Piece of Ruins,

Covered with Evergreens, and adorned with the Statues of Fauns, Satyrs, and River Gods; a beautiful

tiful Cascade of three Sheets of Water falls from the River above into a large Lake of ten Acres, where floats a Model of a Man of War with all her Rigging.

The Hermitage : Designed by Mr. *Kent*,  
is seated in a rising Wood, on the Banks of the Lake.

The Temple dedicated to VENUS,

With this Inscription,

VENERI HORTENSI.

It is a square Building, with Colonnade Wings, designed by Mr. *Kent*; the Inside adorned with Paintings by Mr. *Sleter*, taken from *Spenser's Fairy Queen*.—The Lady is the fair *Hellinore*, who having left a disagreeable Husband, and wandering in the Woods, was met by the polite Set of Gentry she is dancing with : She likes their Manner of Life, and resolves to enjoy it with them. Her old Spouse *Malbacco* is inconsolable for his Loss ; he wanders many Days in Search of her, and at length finds her (you see him at a Distance peeping from behind a Tree) revelling with a beastly Herd of Satyrs. When the Evening comes on, he follows the Company to their Retirement, takes a commodious Stand, and to his great Torment sees every Thing that passes among them. After they were all laid asleep, he creeps gently to his Lady, and you see him in the other Painting offering to be reconciled to her again, if she will return back with him. But *Hellinore* threatens to wake the Satyrs, and get him severely handled if he does not immediately leave her. Upon which the poor useless old Man is obliged to fly, and soon after runs distracted.—See Book III. of the *Fairy Queen*, Canto 10. The Roof is adorned with a naked *Venus*; and the smaller Compartments

partments with a Variety of Intrigues. Upon the Frize is the following Motto from *Catullus* :

*Nunc amet qui nondum amavit ;*

*Quique amavit, nunc amet.*

Let him love now, who never lov'd before :

Let him, who always lov'd, now love the more.

The Fane of DIANA,

with 4 Terms and Bustos.

A Statue of VENUS.

Two Pavilions.

One of them is made use of as a Dwelling-House ; the other stands in the Garden ; the Space between forms a grand Gate-way, designed by *Kent*, which is the Entrance into the Park.—From hence there is a noble View of a Bridge, with a fine Serpentine River, and a Road at present, terminated by two Lodges, which are a grand Approach to the Park and House.

An *Egyptian* Pyramid,

is sixty Feet high. On the Outside is this Inscription :

*Inter plurima hortorum horum ædificia a Johanne Vanbrugh, equite, designata, hanc pyramidem illius memoria sacram voluit Cobham.*

To the Memory of Sir *John Vanbrugh*, by whom several of the Buildings in these Gardens were designed, Lord *Cobham* hath erected this Pyramid.

And in the Inside,

*Luxisti satis, edisti satis, atque bibisti,*

*Tempus abire tibi est ; ne potum largius æquo*

*Rideat & pulset lasciva decentius ætas.*

HORAT.

With

With Pleasure surfeited, advanc'd in Age,  
 Man-like retire from Life's fantastic Stage :  
 Left Youth the great Indecency contemn,  
 And his thee from a Scene design'd for them.

A small Obelisk, with this Inscription,  
 To the Memory of ROBIN COUCHER.

St. AUGUSTINE'S Cave,  
 is a Cell formed of Moss and Roots of Trees inter-  
 woven ; this is situated in a retired Thicket, and  
 very artfully contrived, in the same Manner as Shades  
 in a Picture, or Pauses in Music.

In this Cave is a Straw Couch, a wooden Chair,  
 three Windows or Holes, over which are three In-  
 scriptions in Monkish *Latin* Verse.

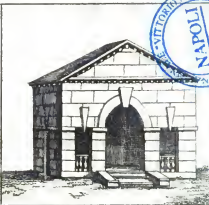
On the Right-hand,

*Sanctus Pater Augustinus,  
 (Prout aliquis divinus  
 Narrat) contra sensualem  
 Actum Veneris lethalem  
 (Audiatur clericus) ex nivi  
 Similem puellam vivæ  
 Arte mira conformabat,  
 Qua cum bonus vir cubabat  
 Quod si fas est in errorem  
 Tantum cadere doctorem ;  
 Quæri potest ; an carnalis  
 Mulier, potius quam nivalis,  
 Non sit apta ad domandum,  
 Subigendum, debellandum  
 Carnis tumidum furorem,  
 Et importunem ardorem ?  
 Nam ignis igni pellitur,  
 Vetus ut verbum loquitur.  
 Sed, inuptus hac in lite  
 Appellabo te, marite.*

Saint

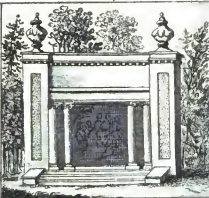
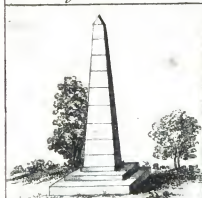


*Two Pavilions at the Entrance to the Park.*



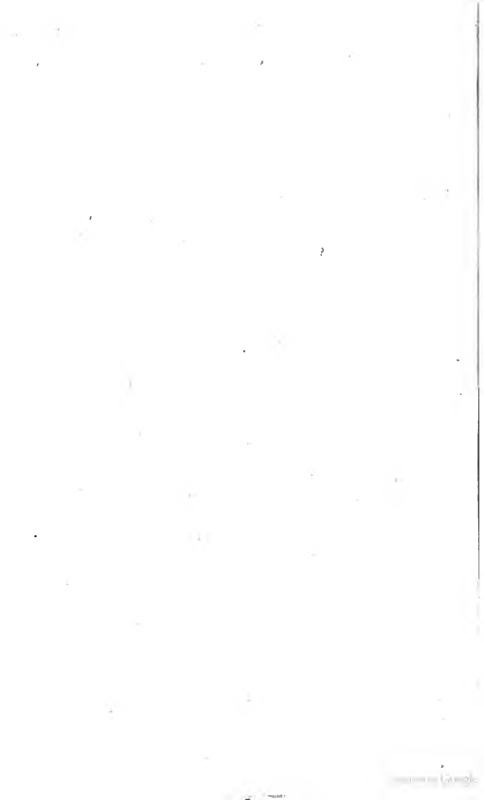
*S.<sup>t</sup> Augustines Cave.*

*The Temple of Bacchus.*



*Couchers Obelisk?*

*Nelson's Seat.*



Saint *Augustine*, holy Father,  
 (As from some Divines we gather)  
 Against the Sin of leud Embrace,  
 And Act venereal, his Grace  
 To fortify (Divines, give Ear,  
 The pious Precédent revere)  
 With wond'rous Art a Girl of Snow  
 Did make, the Life resembling so,  
 That th'one from t'other scarce you'd know. }  
 This done, the good Man Side by Side  
 Lay down t'enjoy his new-form'd Bride.  
 But if a learned Doctor can  
 Fall, as might any other Man,  
 It may be ask'd, with Reason good,  
 Whether a Girl of Flesh and Blood,  
 More certain far than one of Snow, }  
 Would not controul, subdue, o'erthrow,  
 The swelling, rebel Flesh below;  
 Of Passion cool the Rage and boiling,  
 And hinder Nature from recoiling?  
 For Fire and Fire, two mortal Foes,  
 Expel themselves, the Proverb goes.  
 But I, unmarried, for Decree,  
 O married Man, appeal to thee.

On the Left,

*Apparuit mihi, nuper in somnio cum nudis & anbelantibus molliter Papillis & bianti suaviter vultu—Eheu! benedicite!*

*Cur gaudes, Satana muliebrem sumere formam  
 Non facies voti casti me rumpere normam.*

*Heus fugite in cellam; pulchram vitate puellam;  
 Nam radix mortis fuit olim semina in hortis.*

*Vis fieri fortis? Noli concumbere scortis.*

*In sanctum Originem Eunuchum.*

*Filius Ecclesiæ Origines fortasse probetur:*

*Esse patrem nunquam se sine teste probet.*

*Virtus diaboli est in lumbis.*

C

Satan

Satan, why, deck'd in female Charms,  
 Dost thou attack my Heart?  
 My Vow is Proof against thy Arms,  
 'Gainst all thy Wiles and Art.  
 Ah! Hermits, flee into your Cells,  
 Nor Beauty's Poison feed on,  
 —The Root of Death (as Story tells)  
 Was Woman first in *Eden*.

Would'st thou thyself a dauntless Hero prove,  
 Detest th' Enjoyments vile of lawless Love.  
 That *Origen's* true Son of Church, agreed  
 But could not for a Father be decreed.  
 In what we call the Loins, they say,  
 The Devil bears the greatest Sway.

### Fronting the Door.

*Mente pie elatâ, peragro dum dulcia prata,  
 Dormiit absque dolo pulchra puella solo;  
 Multa ostendebat, dum semisupina jacebat,  
 Pulchrum os, divinum pectus, aperta sinum.  
 Ut vidi mammas, concepi extempore flammâs,  
 Et dicturus ave dico, Maria, cave:  
 Nam magno totus violentur turbine motus  
 Pone illam invado, pone & in ora cado.  
 Illa sed haud lentè surgit, curritque repenti,  
 Currit &, invito me, fugit illa citò,  
 Fugit causa mali tamen effectus fantanali,  
 Internoque mecum cor vorat igne reum;  
 O inferne canis, cur quotidie est tibi panis,  
 Per visus miros sollicitare viros?  
 Cur monachos velles fieri tam carne rebelles,  
 Nec castæ legi turbida membra regi?  
 Jam tibi jam bellum dico, jam triste flagellum  
 Esuriemque paro, quis subigenda caro.  
 Quin abscindatur, ne pars sincera trabatur,  
 Radix, quâ solus nascitur usque dolus.*



As lost in Thought, and Contemplation deep,  
 I wander o'er the verdant Meads—in Sleep;  
 Sleep undefining, lo! repos'd a Maid,  
 Fresh as the Verdure of her grassy Bed,  
 Reclin'd in Posture half supine she lay,  
 A World of Beauties did her Form display:  
 Her Face, her Neck divine, her Bosom too,  
 With all their Charms were open to my View.  
 Her heaving Globes no sooner struck my Eye,  
 But strait the Flames thro' all my Vitals fly.  
 I would have said my *Ave-Mary-Pray'r*,  
 But, stead of that, I cry out, *Maid beware*.  
 For in the Whirlwind of strong Passion tost,  
 And Reason in the violent Transport lost  
 I almost seize the fair, inviting Prey,  
 And to her Lips impatient urge my Way;  
 She sudden starts, and with a rapid Flight,  
 Shoots from my Touch, and leaves my ravish'd Sight.  
 The Cause of Evil's fled——th' Effect remains,  
 And still too furious revels in my Veins:  
 Has kindled an infernal, fatal Flame,  
 Which inward burns thro' all my guilty Frame.  
 Why is't thy daily Food, O hellish Cur!  
 Man up to Vice by wond'rous Sight to spur?  
 Why is't thy Pleasure, *Monks* should thus rebel,  
 Their fleshly Members 'gainst their Laws should swell?  
 'Gainst thee I now eternal War declare,  
 The Lash severe, and Hunger I prepare;  
 With these to mortify my carnal Lust,  
 To these my Virtue, Chastity to trust,  
 But lest the Part that's whole, should be infected,  
 That Modesty may better be protected,  
 Best, once for all, to cut away the Root,  
 From which alone our guilty Passions shoot.

### The Temple of BACCHUS

is a stucco'd Building; the Inside adorned with the  
 Revels of *Bacchus*, painted by *Nollikins*.——This

Building commands great Part of the Gardens, and  
a beautiful Prospect over the Country.

### NELSON'S Seat

is an airy Building to the North-west of the House,  
from whence there is an open Prospect; and in it are  
the following Inscriptions, describing the Paintings,

On the Right Hand,

*Ultra Euphratem & Tigrim  
usque ad oceanum propagatâ ditione  
Orbis terrarum imperium Romæ assignat optimus princeps,  
cui super advolat Victoria  
laurigerum sertum hinc inde  
utraq; manu extendens  
comitantibus Pietate & Abundantiâ.*

*In arcu Constantini.*

Having extended his Power beyond the *Euphrates* and *Tygris*,  
as far as the Ocean,  
this most potent Prince  
assigns the Empire of the World to *Rome*;  
over whom Victory flies,  
waving a Laurel Crown,  
accompanied with *Piety* and *Plenty*.

Upon *Constantine's* Arch,

On the Left.

*Post obitum L. Veri,  
in imperio cum Marco consortis,  
Roma  
integram orbis terrarum  
potestatem ei & in eo contulit.*

*In Capitolio.*

After the Death of *Lucius Verus*,  
Partner in the Empire with *Marcus*,  
*Rome*

conferred on him  
the Empire of the World.

In the Capitol.  
Opposite





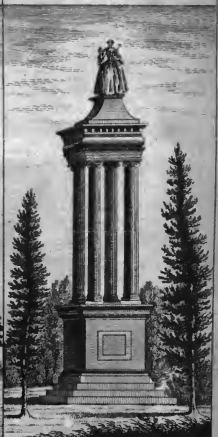
*Dido's Cave.*



*The Rotunda.*



*King George 2<sup>d</sup>.*



*Queen Caroline.*

Opposite the North Front of the House, at the Head of the Canal, is the Equestrian Statue of King George I. in Armour with this Inscription :

*In medio mihi Cæsar erit,  
Et viridi in campo signum de marmore ponam*

C O B H A M.

Imperial Cæsar's Statue I will place,  
Full in the Centre, on the verdant Grass.

To this Front there is a Wall ornamented with Niches, and two Gateways into the Courts, by *Kent*, two Gateways into the Gardens, by *Leoni*.

Opposite the South Front is a grand Parterre, where you have a distant View of many beautiful Objects in the Garden, and a fine Prospect over the Country.

The Statue of his late Majesty,  
erected on a *Corinthian* Pillar, with this Inscription :

G E O R G I O A U G U S T O.

D I D O's Cave,

with this Inscription :

*Speluncam Dido, dux & Trojanus, eandem  
Deveniunt——* V I R O.

Repairing to the same dark Cave are seen,  
The *Trojan* Hero and the *Tyrian* Queen.

The Rotundo

is raised upon *Ionic* Pillars, and is ornamented with a Statue of the *Venus of Medicis*.—The Building by Sir *John Vanburgh*, altered by *Borra*.

The late Queen's Statue

is erected on four *Ionic* Columns, in a green Amphitheatre, laid out in the rural Way.—On the Pedestal is this Inscription :

*Honori, Laudi, Virtuti Divæ Caroline.*

To the Honour, Praise, and Virtue of the Divine  
*Caroline.*

And round her Statues of Nymphs and Swains.

From

From hence you come into the great Avenue, where, on the Right Hand, you have the Prospect of the Entrance to the Gardens (mentioned before); and, on the Left, the Mansion House.

### The Witch House

is a small Building of Brick, on the inside Walls are painted in Fresco the Midnight Merriment of Hags, by a Servant of the late Lord's, wherein also is the following Inscription.

#### To the Memory of

SIGNIOR FIDO,  
an *Italian* of good Extraction;  
who came into *England*,  
not to bite us, like most of his Countrymen,  
but to gain an honest Livelihood.  
He hunted not after Fame,  
yet acquired it;  
regardless of the Praise of his Friends,  
but most sensible of their Love.  
Tho' he liv'd amongst the Great,  
he neither learn'd nor flatter'd any Vice.  
He was no Bigot,  
Tho' he doubted of none of the 39 Articles.  
And, if to follow Nature,  
and to respect the Laws of Society,  
be Philosophy,  
he was a perfect Philosopher;  
a faithful Friend,  
an agreeable Companion,  
a loving Husband,  
distinguish'd by a numerous Offspring,  
all which he lived to see take good Courses.  
In his old Age he retir'd  
to the House of a Clergyman in the Country,  
where he finish'd his earthly Race,  
And died an Honour and an Example to the whole Species.  
Reader,

Reader,

This Stone is guiltless of Flattery,  
 for he to whom it is inscrib'd  
 was not a Man,  
 but a  
 Grey-hound.

Near this Place, at the Entrance into the *Elysian* Fields, are the Statues of

APOLLO and the *Nine Muses* round the Spring of *Helicon*.

At a Seat close by the Statue of *Apollo* is a beautiful View.

## A R U I N.

The Temple of Antient Virtue,  
 in a very flourishing Condition; the Building is a Rotundo of the *Ionic* Order by Mr. *Kent*; on the Outside, over each Door, is this Motto:

*Priscæ Virtuti.*

To Antient Virtue.

And in four Niches within, standing at full Length, are the Statues of *Lycurgus*, *Socrates*, *Homer*, and *Epaminondas*: Under which are the following Inscriptions:

## Under LYCURGUS.

*Qui summo cum consilio inventis legibus,  
 Omnemque contra corruptelam munitis optime,  
 Pater Patriæ  
 Libertatem firmissimam  
 Et mores sanctissimos,  
 Expulsa cum divitiis avaritiâ, luxuriâ, libidine,  
 In multa secula  
 Civibus suis instituit.*

Having planned, with consummate Wisdom, a System of Laws firmly secured against every Incroachment

ment of Corruption, and having by the Expulsion of Riches, banished Luxury, Avarice, and Intemperance, he established in the State for many Ages, perfect Liberty and inviolable Purity of Manners—The Father of his Country.

#### Under S O C R A T E S.

*Qui corruptissima in civitate innocens,  
Bonorum hortator, unicus cultor D E I.  
Ab inutili otio, & vanis disputationibus,  
Ad officia vitæ, & societatis commoda  
Philosophiam advocavit,  
Hominum sapientissimus.*

Innocent in the midst of a most corrupted People, the Encourager of the Good, a Worshipper of the one God : Who recalled Philosophy from useless Speculations, and vain Disputes to the Duties of Life and the Benefit of Society.—The wisest of Men !

#### Under H O M E R.

*Qui poetarum princeps, idem & maximus,  
Virtutis præco, & immortalitatis largitor,  
Divino carmine  
Ad pulchre audendum, & patiendum fortiter,  
Omnibus notus gentibus, omnes incitat.*

The first and the greatest of Poets The Herald of Virtue The Giver of Immortality ; who by his divine Genius, known to all Nations, incites all, nobly to dare, and to suffer firmly.

#### Under E P A M I N O N D A S.

*Cujus a virtute, prudentia, verecundia,  
Thebanorum respublica  
Libertatem simul & imperium,  
Disciplinam bellicam, civilem & domesticam  
Accepit ;  
Eoque amisso, perdidit.*

By



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*The Gate-way by Kent.*

*The Witch House.*



*The Temple of Modern Virtue.*

*The Temple of Ancient Virtue.*



*The Shell Bridge.*

By whose Valour, Prudence, Modesty, the *Theban* Commonwealth gained Liberty and Empire, Military Discipline, Civil and domestic Policy, all which, by losing him, she lost.

Over one Door,

*Charum esse civem, bene de republica mereri, laudari, coli, diligere, gloriosum est: metui vero, & in odio esse invidiosum, detestabile, indecillum, caducum.*

To be dear to our Country, to deserve well of the Public, to be honoured, revered, loved, is glorious; but to be dreaded and hated is odious, detestable, weak, ruinous.

Over the other.

*Iustitiam cole & pietatem, quæ cum sit magna in parentibus & propinquis, tum in patria maxima est. Ea vita via est in cælum, & in hunc cætum eorum qui jam vixerunt.*

Cultivate Justice and Benevolence, which in an eminent Manner is due to Relations and to Friends, but in the highest Degree, to our Country; this Path leads to the Mansions of the Blessed, and to the *Assembly* of those who are now no more.

From the Doors of this Temple, and from the Peristylum the Views are charming: From one Door you see the Castle, being a Farm-House standing at the End of a Line in the Park three Miles long: From the other Door you see the Temple of *British* Worthies, and the *Palladian* Bridge at a Distance; as also

Captain *Grenville's* Monument, being a naval Column erected by the late Lord *Cobham* in Honour of Captain *Grenville*, upon the Top of which heroic Poetry, supposed to light, holds in her Hand a Scroll with

*Non Nisi Grandia Canto.*

Heroic Deeds alone my Theme.

D

Upon

Upon the Plinth and on the Pedestal are the following Inscriptions :

DIGNVM LAVDE VIRVM MVSA VETAT MORI,

The Muse forbids Heroic Worth to die.

Sororis suæ Filio,

THOMÆ GRENVILLE,

Qui navis præfectus regiæ,

Ducente classem Britannicam *Georgio Anson*,

Dum contra Gallos fortissimè pugnaret,

Dilaceratæ navis ingenti fragmine

Femore graviter percusso,

Perire, dixit moribundus, omnino satius esse,

Quam inertix reum in judicio sisti;

Columnam hanc rostratam

Laudans & mœrens posuit

Cobham.

Insigne virtutis, cheu ! rarissimæ

Exemplum habes ;

Ex quo discas

Quid virum præfectura militari ornatum

Deceat

M.DCC.XLVII.

To his Nephew

THOMAS GRENVILLE,

Who

Captain of a Ship of War,

In the British Fleet

Commanded by Admiral Anson

In an Engagement with the French,

Being wounded mortally in the Thigh,

By a Fragment of his shattered Ship,

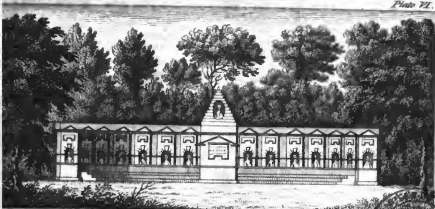
Expiring said

“ How much better it is thus to die

“ Than to be tried for Cowardice

“ Before a Court Martial.

This



*The Temple of British Worthies.*



*A Gateway by Leoni.*



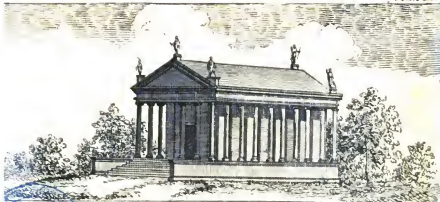
*The Cold Bath.*



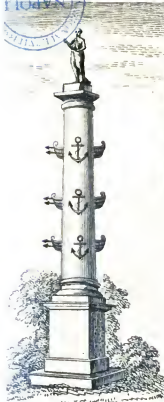
*The Grotto.*



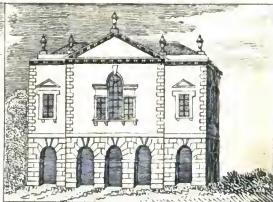




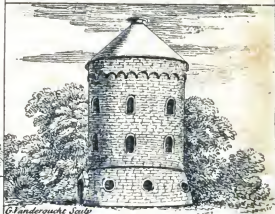
*The Temple of Concord and Victory.*



*Capt. Grenville's Monument.*



*The Lady's Temple.*



*G. Vanderquacke Sculp.*

*The Keeper's Lodge in the Park.*



This Naval Column  
was erected

By Richard Viscount Cobham ;  
As a Monument of his Applause and Grief.

M.DCC.XLVII.

From this animating Example  
Learn

When honoured with Command,  
To think, and act, as becomes

An Officer.

Here you cross the *Serpentine* River, which brings  
you into the *Elysian* Fields.

The Shell-Bridge, by *Kent*.

The Temple of *British* Worthies, by *Kent*,  
a Building cut into Niches, wherein are placed the  
following Bustos.

Mr. P O P E,

without any Inscription.

Sir T H O M A S G R E S H A M,

who, by the honourable Profession of a Merchant,  
having enriched himself and his Country, for carry-  
ing on the Commerce of the World, built the *Royal*  
*Exchange*.

I G N A T I U S J O N E S,

who, to adorn his Country, introduc'd and rivall'd  
the *Greek* and *Roman* Architecture.

J O H N M I L T O N,

whose sublime and unbounded Genius equal'd a Sub-  
ject that carried him beyond the Limits of the World.

W I L L I A M S H A K E S P E A R E,

whose excellent Genius open'd to him the whole  
Heart of Man, all the Mines of Fancy, all the Stores

of Nature; and gave him Power, beyond all other Writers, to move, astonish, and delight Mankind.

JOHN LOCKE,

who, best of all Philosophers, understood the Powers of the human Mind, the Nature, End, and Bounds of Civil Government; and with equal Courage and Sagacity, refuted the slavish Systems of usurped Authority over the Rights, the Consciences, or the Reason of Mankind.

SIR ISAAC NEWTON,

whom the God of Nature made to comprehend his Works; and from simple Principles, to discover the Laws never known before, and to explain the Appearance, never understood, of this stupendous Universe.

SIR FRANCIS BACON Lord VERULAM,

who, by the Strength and Light of a superior Genius, rejecting vain Speculation and fallacious Theory, taught to pursue Truth, and improve Philosophy by the certain Method of Experiment.

In the Niche of a Pyramid is placed a *Mercury*, with these Words subscribed:

—— *Campos ducit ad Elysios.*

—— Leads to the *Elysian* Fields.

And below this Figure is fixed a Square of black Marble with the following Lines:

*Hic manus ob patriam pugnando vulnera passi,  
Quique pii vates, & Phæbo digna locuti,  
Inventas aut qui vitam excoluere per artes,  
Quique sui memores alios fecere merendo.*

Here

Here are the Bands, who for their Country bled,  
 And Bards, whose pure and sacred Verse is read:  
 Those who, by Arts invented, Life improv'd,  
 And, by their Merits, made their Mem'ries lov'd.

King ALFRED,

the mildest, justest, most beneficent of Kings; who drove out the *Danes*, secured the Seas, protected Learning, established Juries, crushed Corruption, guarded Liberty, and was the Founder of the *English* Constitution.

EDWARD Prince of WALES,

the Terror of *Europe*, the Delight of *England*; who preserved, unaltered in the Height of Glory and Fortune, his natural Gentleness and Modesty.

Queen ELIZABETH,

who confounded the Projects, and destroyed the Power that threatened to oppress the Liberties of *Europe*; shook off the Yoke of Ecclesiastical Tyranny; restored Religion from the Corruptions of *Popery*; and by a wise, a moderate, and a popular Government, gave Wealth, Security, and Respect to *England*.

King WILLIAM III.

who, by his Virtue and Constancy, having saved his Country from a foreign Master, by a bold and generous Enterprize, preserved the Liberty and Religion of *Great-Britain*.

Sir WALTER RALEIGH,

a valiant Soldier, and an able Statesman; who endeavouring to rouse the Spirit of his Master, for the Honour of his Country, against the Ambition of *Spain*, fell a Sacrifice to the Influence of that Court,  
 whose

whose Arms he had vanquished, and whose Designs he opposed.

Sir FRANCIS DRAKE,

who, through many Perils, was the first of *Britons* that adventured to sail round the Globe; and carried into unknown Seas and Nations, the Knowledge and Glory of the *English* Name.

JOHN HAMPDEN,

who, with great Spirit and consummate Abilities, begun a noble Opposition to an arbitrary Court, in Defence of the Liberties of his Country; supported them in Parliament, and died for them in the Field.

Sir JOHN BARNARD,

without any Inscription.

The Cold Bath.

The Grotto

stands at the Head of the *Serpentine* River, and on each Side a Pavilion, the one ornamented with Shells, the other with Pebbles and Flints broke to Pieces. The Grotto is furnished with a great Number of Looking-glasses both on the Walls and Cieling, all in Frames of Plaister-work, set with Shells and Flints. — A Marble Statue of *Venus*, on a Pedestal stuck with the same.

The Temple of Concord and Victory,

is a large beautiful Building of the *Ionic* Order in the antique Taste, and one of the principal Ornaments in the Garden.—It has six Statues on the Top as big as Life, and the front Pediment is adorned with a Piece of Alt-Relief, by Mr. Scheemaker, representing the  
four



*The Castle*



*An Obelisk to the Memory of General Wolfe.*

*B. Sastry delin*

*G. H. Smith sculp*



four Quarters of the World bringing their various Products to *Britannia*.—In the Frize of the Portico is this Inscription,

*Concordia & Victoria.*

To Concord and Victory.

In the Anti-Temple there are two Medallions describing

*Concordia Fœderatorum : Concordia Civium :*

Concord of the Allies : National Concord :

Over the Door this Inscription from *Valerius Maximus* :

*Quo Tempore Salus eorum in ultimas Angustias deducta nullum Ambitioni Locum relinquebat.*

The Times with such alarming Dangers fraught,  
Left not a Hope for any factious Thought.

In a Niche in the Temple is to be placed the Statue of *Libertas Publica*, Public Liberty ; over which in a Tablet from the same Author,

*Candidis autem Animis Voluptatem præbuerint in conspectu posita quæ cuique magnifica merito contigerunt.*

A sweet Sensation touches every Breast  
Of Candour's gen'rous Sentiment possess'd,  
When publick Services with Honour due,  
Are gratefully mark'd out to publick View.

On the Walls are fourteen Medallions to represent the taking of *Quebec*, *Martinico*, &c. *Louisbourg*, *Guadeloupe*, &c. *Montreal*, *Pondicherry*, &c. naval Victory off *Belleisle*, naval Victory off *Lagos*, *Crevelt* and *Minden*, *Felinghausen*, *Goree* and *Senegal*, *Crown Point*,

*Point, Niagara and Fort du Quesne, Havannab and Manilla, Beau Sejour, Cberburgh and Belleisle*—executed from several of the Medals.

There are two Marble Groupes, one of

*Vertumnus and Pomona*, by *Delvot*.

The other *Venus and Adonis*, by *Scheemaker*.

Here is a large and delightful Vale adorned with Statues of various Kinds, intermixed with Clumps of Trees beautifully disposed.

From this Portico you see in a Diagonal Line, an Obelisk in the Park above an hundred Feet high, inscribed to Major General *Wolfe*.

*Ostendunt Terris hunc tantum Fata—*

The Fates but shew him to the World.

1759.

This Obelisk stands upon a Hill in the Approach from *Northamptonshire*, which is very magnificent: At the Entrance there are two Lodges, from whence a very broad and long Line conducting you through Woods, is terminated by the Temple of Concord and Victory.—In the other Diagonal Line from the Temple stands

A lofty fluted Column

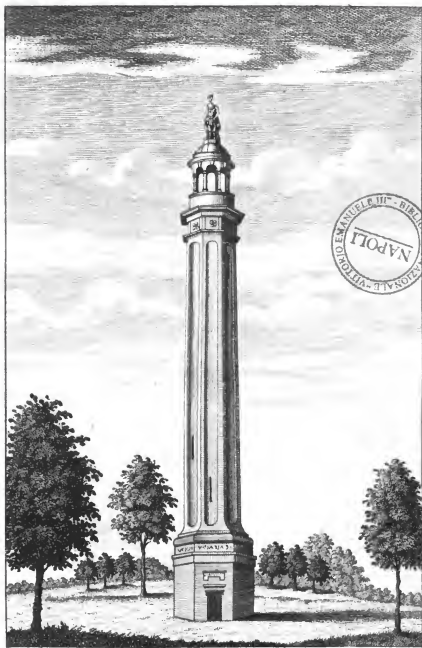
erected to the Memory of the late Lord Vis. *Cobham*.

Round the Base of the Column is written

*Ut L. Luculli summi Viri Virtutem quis? At quam multi Villarum Magnificentiam imitati sunt?*

As in the Instance of *L. Lucullus*, a truly great Man! who hath imitated his Virtues? But how many his





*Lord Cobham's Pillar.*

*B. Seeley delin.*

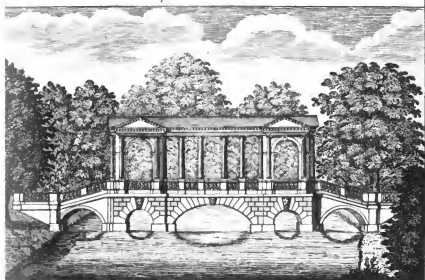
*G. L. Smith sculp.*







*The Gothic Temple*



*The Palladian Bridge.*

B. Seeley delin

G.L. Smith sculp.

his Example, in magnificently adorning their Country-Seats?

On the Pedestal are the following Inscriptions:

On one Side,

To preserve the Memory of her Husband,

*Anne Viscountess Cobham*

Caused this Pillar to be erected

In the Year 1747.

On the opposite Side,

*Quatenus nobis denegatur diu vivere,*

*relinquamus aliquid,*

*quo nos vixisse testemur.*

Inasmuch as the Portion of Life allotted to us is short,  
let us leave something behind us,  
to shew that we have lived.

### The Lady's Temple

is built upon Groin Arches, with *Venetian Windows*; a neat Stair-case leads you up to a Hall, the Walls of which are adorned with the following Paintings by Mr. Sleter.

On the Right-hand are Ladies employing themselves in Needle and Shell-work.—On the opposite Side, are Ladies diverting themselves with Painting and Music.

### The Gothic Temple

is a large Building of red Stone 70 Feet high, upon a rising Ground, adorned in the *Gothic* Way with carved Work, and painted Glass. The Disposition within is very beautiful. You enter a Dome; round which, on the second Story, is a Gallery: The third affords a very extensive View round the Country.

The Hill round the Temple, is adorned with very good Statues of the seven *Saxon* Deities, who gave Names to the Days of the Week.—The Mansion House, and *Grecian* Temple, have a beautiful Effect from the Place.

### The Palladian Bridge,

The Roof of which is supported by *Ionic* Pillars.

From hence you pass into the great Terras-walk, which is 3000 Feet long.

### The Temple of Friendship

is a large Structure of the *Doric* Order. On the Outside is this Motto:

*Amicitie S.* ————— Sacred to Friendship.

The Inside is furnished with the Busts of the late Lord and his Friends, viz. *Frederic* Prince of *Wales*; the Earls of *Chesterfield*, *Westmoreland*, and *Marchmont*; the Lords, *Cobham*, *Gower*, and *Bathurst*; the present Earl *Richard Grenville*, *William Pitt* and *George Littleton*, Esqrs; now Lord *Littleton*.

The Roof is painted emblematically, and ornamented in a very gay Manner.

### The Pebble Alcove

is a little Grot neatly adorned with Pebbles; his Lordship's Arms are curiously wrought upon the Back Wall with the same Materials.

C O N-

APOLLO  
VITTORIO MANUELF JIO



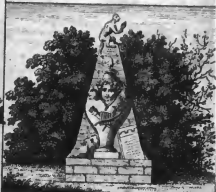
*The Temple of Friendship.*



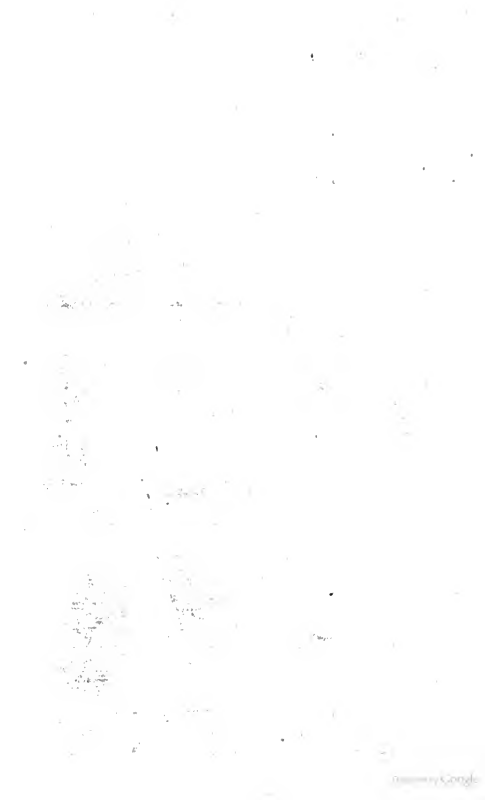
*AN  
Equestrian Statue of  
George I.  
in the Park.*



*The Pebble Alcove.*



*Congreve's Monument*





CONGREVE'S Monument, by *Kent*.

The Embellishments round it are designed to express the Poet's Genius in the Dramatic Way; upon the Top sits a Monkey viewing himself in a Mirror, with this Inscription:

*Vitæ imitatio,  
Consuetudinis speculum,  
Comædia.*

Comedy is the Imitation of Life, and the Mirror of Fashion.

The *Poet's* Effigies lies in a careless Posture on one Side, and on the other is placed this Epitaph:

*Ingenio  
Acri, faceto, expolito,  
Moribusque  
Urbanis, candidis, facillimis,  
GULIELMI CONGREVE,  
Hoc  
Qualecunque desiderii sui  
Solamen simul ac  
Monumentum  
Posuit COBHAM.  
1736.*

To the sprightly, entertaining, elegant  
Wit  
and the polished, candid, easy  
Manners  
Of WILLIAM CONGREVE.  
This  
in some sort a Consolation;  
and a Memorial of his affectionate Regret  
was erected by  
COBHAM.

F I N I S.

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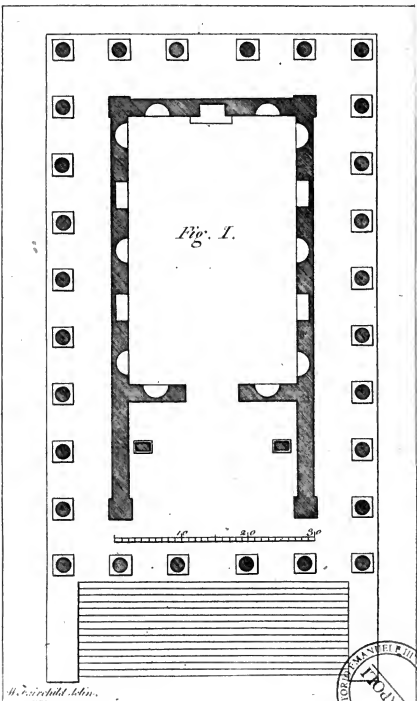


## EXPLANATION of the PLANS.

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|---|--|
| <p><b>A</b> The principal Floor of <i>Stowe-House</i>.</p> <p><i>a</i> The State Bed-Chamber.</p> <p><i>b</i> The State Dressing Room.</p> <p><i>c</i> The State Gallery.</p> <p><i>d</i> The Corridore.</p> <p><i>e</i> The Servants Bed-Chamber.</p> <p><i>f</i> An open Gallery.</p> <p><i>g</i> The Drawing Room.</p> <p><i>h</i> The Stucco Gallery.</p> <p><i>i</i> The Dining Room.</p> <p><i>k</i> The Bed-Chamber, and Dressing Room.</p> <p><i>l</i> The Hall.</p> <p><i>m</i> A Dressing Room.</p> <p><i>n</i> A Bed-Chamber.</p> <p><i>o</i> The great Stair-Cafe.</p> <p><i>p</i> The Corridore.</p> <p><i>q</i> The Gallery.</p> <p><i>r</i> The <i>Grenville</i> Room.</p> <p><i>s</i> The Dressing Room.</p> <p><i>t</i> The Bed-Chamber.</p> <p><i>v</i> An Open Gallery, and <i>Chiffonette</i> Closet.</p> <p><i>w</i> A Bed-Chamber.</p> <p><i>x</i> The Chapel.</p> <p><b>Fig. 1.</b> The Temple of Concord and Victory.</p> | <p><b>Fig. 2.</b> The <i>Gothic</i> Temple.</p> <p><b>Fig. 3.</b> The Lady's Temple.</p> <p><b>Fig. 4.</b> The Temple of Friendship.</p> <p><b>Fig. 5.</b> A Piece of Ruins.</p> <p><b>Fig. 6.</b> The Temple of <i>Venus</i>.</p> <p><b>Fig. 7.</b> The Rotundo.</p> <p><b>Fig. 8.</b> The Temple of <i>Bacchus</i>.</p> <p><b>Fig. 9.</b> The Fane of <i>Diana</i>.</p> <p><b>Fig. 10.</b> The <i>Egyptian</i> Pyramid.</p> <p><b>Fig. 11.</b> One of the Pavilions at the Entrance to the Garden.</p> <p><b>Fig. 12.</b> One of the Pavilions at the Entrance to the Park.</p> <p><b>Fig. 13.</b> <i>Dido's</i> Cave.</p> <p><b>Fig. 14.</b> The Temple of <i>British</i> Worthies.</p> <p><b>Fig. 15.</b> The Hermitage.</p> <p><b>Fig. 16.</b> <i>Nelson's</i> Seat.</p> <p><b>Fig. 17.</b> The Grotto.</p> <p><b>Fig. 18.</b> The Cold Bath.</p> <p><b>Fig. 19.</b> The <i>Palladian</i> Bridge.</p> <p><b>Fig. 20.</b> The Shell Bridge, by the same Scale.</p> <p><b>Fig. 21.</b> The New Bridge, leading to the Lodges.</p> |
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*Note,* Where there is but one Scale in a Plate, it is applicable to all the Plans in that Plate.

The Scales are of Feet.





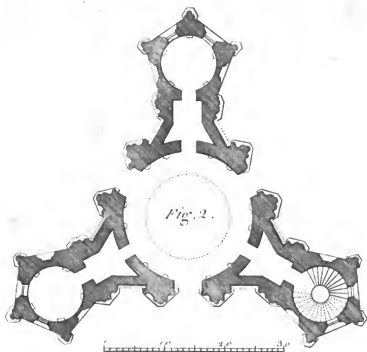
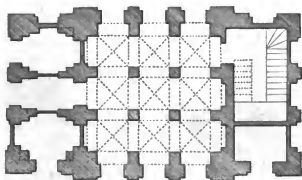


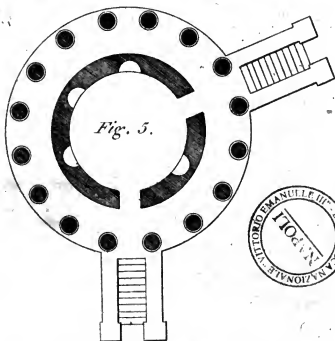
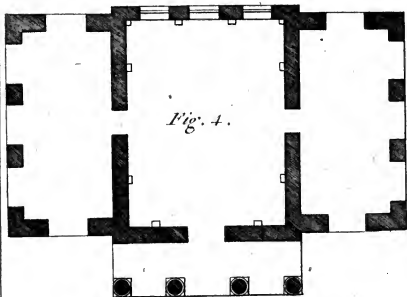
Fig. 3.



W. Pearchild delin.





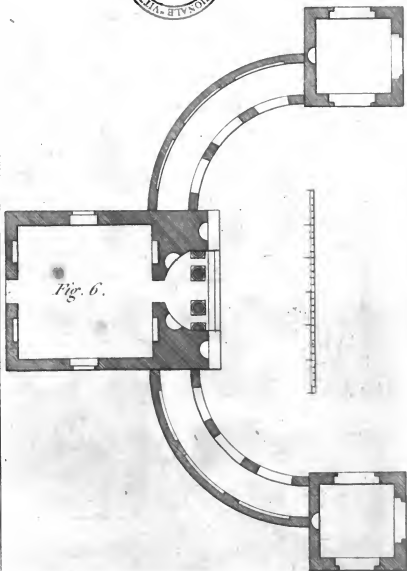


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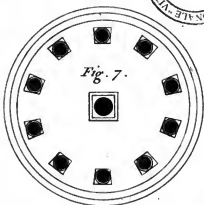




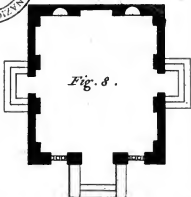


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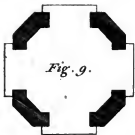




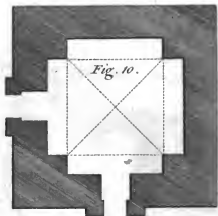
*Fig. 7.*



*Fig. 8.*



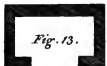
*Fig. 9.*



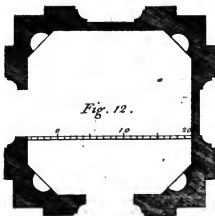
*Fig. 10.*



*Fig. 11.*



*Fig. 13.*



*Fig. 12.*



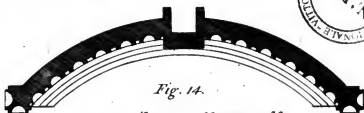


Fig. 14.

Fig. 15.

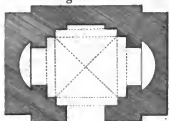


Fig. 16.

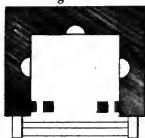


Fig. 17.

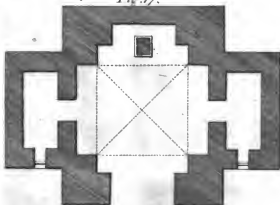
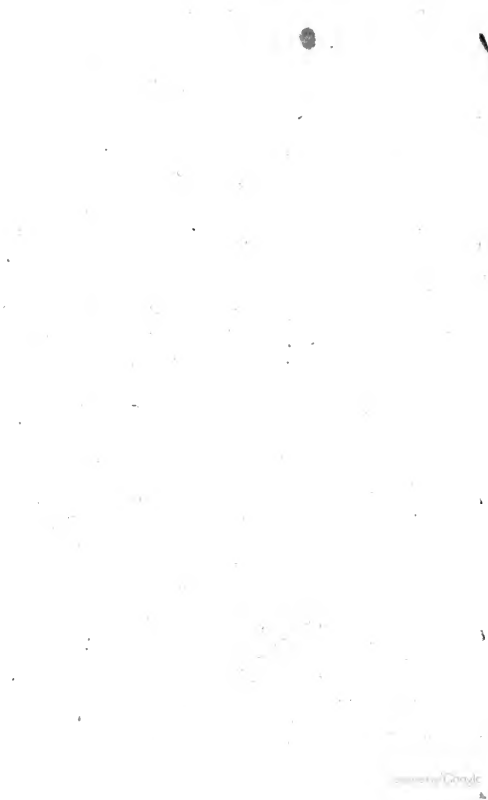
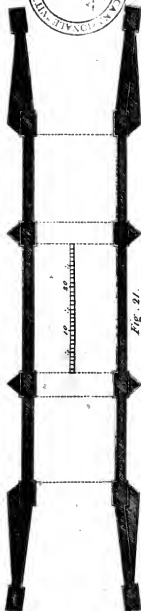
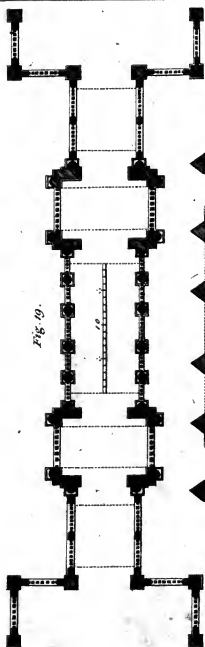


Fig. 18.



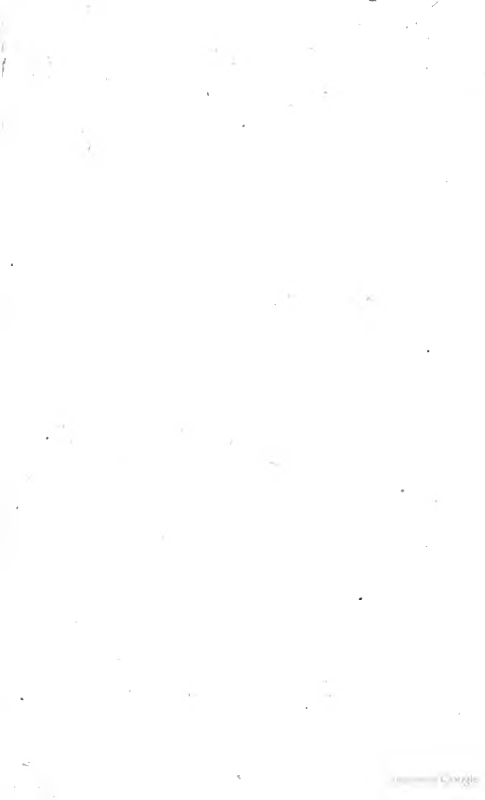




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